

# **VARIED SUBJECTS AND GREATER DIVERSITY OF MEDIUMS PROMISED IN COLLECTION TO BE EXHIBITED AT THE ANNUAL DISPLAY OF SOCIETY OF WESTERN ARTISTS.**



**TRANSPORTATION BY WATER**  
G.J. ZOLNAY



**TRANSPORTATION BY RAIL, G.J. ZOLNAY.**



**LATE OCTOBER KENTUCKY RIVER**  
BY W.K. SYLVESTER  
INDIANAPOLIS

**Ninth Show Opens Wednesday Evening at the St. Louis Museum of Arts With a Reception—More Compositions to Be Seen in Which Human Figures Depict Emotions—Work of Local Members.**

The Society of Western Artists promises to art lovers something better at the ninth annual exhibition, which will be given from January 4 to 20 at the St. Louis Museum of Fine Arts, than has ever been shown by this important group of Western artists.

It is true that the same cities, and practically the same artists, are represented, so it is expected that similar results will be seen. Yet the subjects are more varied, a greater diversity of mediums, and the exhibition larger and stronger in every way.

The gratifying thing about the society is that in beginning to command, it takes a prominent part in the art world. The Eastern art world have recognized the ability of the Society of Western Artists to such an extent that the National Academy of Design invited the society to exhibit twenty pictures in the present national exhibition.

The National Academy of Design of New York recognized the strength of the Society of Western Artists so fully that the pictures sent to the academy by the society did not have to pass the jurors of the academy, but were admitted after having passed the society's jurors and academy paid the expense of transportation. This is positive proof that the Western artists are being recognized as individual power in the art world.

One of the twenty pictures sent to the National Academy were the work of St. Louis artists. "The Road to Paradise," a painting by F. C. Stoddard, was exhibited in the Palace of Fine Arts at the World's Fair. "The River Bend," by E. W. Wierpelt, a painting which was exhibited in the Society of Western Artists exhibit last year, and "The River," by Frederick O. Sylvester, which was exhibited in the Palace of Fine Arts at the World's Fair, and which got a medal.

The Society of Western Artists is yet in its infancy, but is fast growing, and through it the Western artists hope to have an interest in their territory. Through its annual exhibition it is hoped that the Western public will become educated in art and recognize that there is something more in the works of their own artists than in the works of the East.

It is a purely Western organization, and is broad in its classification, including painting, sculpture and applied arts. The object of the society is the uniting of artists in fellowship and of combining their efforts in the advancement of art. As one of the means to this end the society gathers together annually a representative collection of works chiefly done in the Middle West, which are exhibited in turn in Cincinnati, Chicago, St. Louis and Indianapolis.

There are twelve chapters in as many Western cities, of the society, and the chairman of each chapter, including the officers of the society, compose the jury. The artists must bear the expense of transporting the pictures to the city where they are to be judged and first exhibited, and also the return expense of pictures referred by the jury. The transportation of the pictures selected by the jury is paid by the various museums at which they are exhibited. The society membership dues are \$5 a year.

There will be a reception last Wednesday night at the Museum of Fine Arts, after which the exhibit will be open to the public until January 20.

The work of the society this year shows a larger variety of subjects, better composition, better framing and a general improvement in the work, which shows that the Western artists are not in a rut. There are fewer sketches, but more finished pictures. The subjects are interesting, and in them there is something to quicken the mind, touch the heart and to stimulate thought of the human.

While the artists have not sacrificed any of the things that are dear to the master's heart, yet they seem to have awakened to the fact that art for art's sake will not touch the public and thus created a new outdoor art.

St. H. Wierpelt is now painting the mysteries of nature as they have not been painted before. His pictures represent simple outdoor scenes.

Frederick O. Sylvester, who has studied and portrayed the Mississippi River in all its moods, looks upon art's mission as one of the things that are dear to the master's heart, yet they seem to have awakened to the fact that art for art's sake will not touch the public and thus created a new outdoor art.

One hundred years ago the average age of the population was 35.7 years, while in 1900 it had increased to 22.63 years.



**TWO LITTLE GIRLS IN BLUE**  
BY F.O. SYLVESTER, ST. LOUIS

is one of the best examples of modern painting. The theme is simple. The two little girls are seated on the bank of a river. The warm sunlight is falling on their hair and the soft yellow sand. Everything is held in an atmospheric softness. A pleasant day note of agreeable color breathes in all. The vigor of the drawing, the directness of expression are so lucidly done that the spectator may follow the mental action through every touch.

**SOME STRONG WORK.**

L. H. Meakin of Cincinnati, always sincere and direct in his landscape, has produced some wonderfully strong work. Cornelia P. Maury of St. Louis exhibits a delightful pastel. Miss Maury is strong

in portraying the human figure. Her picture, "Mother and Child," portrays the tender love of the mother and the simple trust of the child in a delicate and pleasing manner. They stand as a direct school of landscape and show the decided influence of T. G. Steele of Indianapolis.

Mr. Steele is one of the acknowledged leaders in Western art, and his pictures show an improvement in color and more interesting compositions. Indiana, Illinois and Ohio artists show the influence of his training. It was this group of artists that changed the Eastern artists and critics to permit and wonder a few years ago, when they showed them in New York. Some of them were bold enough to say: "We had no idea anything so good could come out of the West."

In this group may be mentioned Adams, Stark and Porvuth. George Julian Zolnay, Director of Sculpture at the Louisiana Purchase Exposition, and a member of the National Jury of Awards, will exhibit a number of pieces of his work; also a number of photographs. His memorial of Winnie Davis is the embodiment of grace and beauty. It is simply the perfect figure of a woman in stinct with life and suffused with spirituality. A replica of this statue was purchased by the German Government and placed in the Royal Academy as a representative piece of modern sculpture.

There is also an interesting collection of applied arts, such as pottery, bookbinding, illuminated leather work, carpet work and carving.

## **LIFE SPAN LENGTHENED SEVEN YEARS IN CENTURY.**

**Vital Statistics Show That We Live Longer Now Despite the Hurly-Burly.**

**REPUBLICAN SPECIAL.**

Washington, Dec. 31.—According to the statisticians of the Census Office, city dwellers live three and a half years longer than those who live in the country.

Census men do not figure that the hard work of rural districts shortens life. They attribute the condition to the higher birth-rate in the rural communities and to the migration from the country to the cities, which, like the migration from abroad, consists mainly of adults.

In line with prosperity reports from everywhere, the Census Bureau is happy to inform the public that it collectively lives seven years longer now than it did a century ago.

## **WRITES FUNERAL DIRGE TO PAY FOR HIS TOMBSTONE.**

**REPUBLICAN SPECIAL.**

Worcester, Mass., Dec. 31.—John C. Chase, 71, of Worcester, has composed what he calls his death or funeral song and hopes to get enough money from its sale to purchase a monument to be erected over his grave.

Mr. Chase is in good health and in no hurry at all to die, but he believes in "being a little forehanded," even in the matter of providing for his own tombstone. He is a wood sawyer by occupation, and never thought of being a poet until a few months ago, when, on the occasion of the death of a relative, he felt inspired to write a burial hymn for the deceased.

Ever since then he says poetry has been as easy to him as sawing wood—even easier.

## **CHARGED WITH STEALING FROM CRIPPLED SON.**

**Worcester Woman Sent to Jail for Retaining Her Injured Boy's Money.**

**REPUBLICAN SPECIAL.**

Worcester, Mass., Dec. 31.—Charged with the larceny of \$50 from her crippled son, who lost both legs and an arm in a railroad accident, Mrs. Sarah E. Ashton, a fortune teller, was fined \$100 in the District Court. She could not pay the fine and was committed to jail.

The son, William Ashton, recently came from Australia. On arriving he received \$124, and \$20 of this he gave to his mother with the understanding that it be returned to him on the asking. He agreed to give her \$50 for board, but when he asked for the other \$20 she refused to give it.

**Admission—One Potato.**  
Vineland, N. J., Dec. 31.—Both Baptist churches here charged a potato, an orange or apple as an admission fee to an entertainment. The proceeds were donated to the Baptist Orphanage, Philadelphia.

## **LIONS CARVED IN ANCIENT ROCK**

**Rare Examples of Aboriginal Sculpture Discovered in New Mexico.**

## **ART OF THE PUEBLO INDIANS.**

**Encircled by a Crumbling Wall, the Stone Lions Are Still in a Fair State of Preservation.**

## **REPUBLICAN SPECIAL.**

El Paso, Dec. 31.—The stone lions of Cochiti, the most ancient specimens of aboriginal American sculpture, and the most remarkable relics left by the New Mexican Pueblos, have recently been fully described by Professor L. Bradford Prince, president of the Historical Society of New Mexico, who made the journey to El Paso to study the ancient examples of sculpture. While he found there many other examples of the high state of civilization among the aborigines, he gives it as his opinion that the stone lions are the very best examples of art left by the Pueblos.

The stone lions of Cochiti are about twelve miles from the Pueblo of Cochiti, the nearest Indian town. They are among the ruins of the burned town Chah-pah-shah in Old, on the banks of the Rio Grande. On the journey from Cochiti to Chah-pah-shah the traveler passes many ruins of the ancient Pueblo civilization. The journey takes one to Pueblo Quemado. After telling the story of the arrival the Professor Prince tells of his discovery of the location of the stone lions.

## **LOCATION OF THE LIONS.**

"About a third of a mile west of the pueblo," writes Prince, "a small cave opened out as being the landmark by which to find the ancient sculptures. When almost there we found a singular relic of the ancient occupation, which illustrates how wonderfully expert the inhabitants must have been in the use of the few implements which they possessed. This is a perfectly rectangular hole cut in the solid rock, twelve inches by eight on the surface, and eight inches deep. The peculiarity being that the corners are as sharply cut and the angles as perfect as if done by the most approved steel instruments, and yet these people never possessed metal tools of any kind. The object of this could not well be determined. At first sight it appeared as if intended to hold water, but its small size made it practically useless for any purpose except to hold a small amount of water. It is extended by building up from the surface of the rock with squared stones around an open center. The site of the hole is about 100 feet below. Most of the stones that were built up in this manner have now fallen, but several remain in place to show the original form. Scattered around were a number of pieces of pure white quartz, unlike any of the immediate vicinity.

## **SURROUNDED BY A WALL.**

"Passing this, and only a short distance beyond, we came upon the object of our search, the first thing visible being a circular stone wall, partly overthrown, but still of considerable height. This wall, which constitutes a complete circle with the exception of a narrow entrance way, is built of great blocks of stone, some as large as five feet in length and all of large size. Many of these have fallen, but the wall is still from three to four feet in height and originally must have been at least six. The circle is eighteen feet in diameter on the inside and the entrance is a narrow slit, three feet in width, which is on the southeast. The entrance is a passage-way twenty feet in length, between two stone walls, and easily have 'held the fort' against any number of intruders.

"Entering the enclosure, we immediately saw the objects which were the occasion of this extreme care and protection. The circle is divided by a deep groove extending below the surface of the ground, and so making it apparently two entirely distinct pieces of material, and each of these was then shaped and carved into the semblance of the mountain lion. The first lion conveyed is one of solidity and massiveness. Here are pieces of sculpture, not of stone, brought from some distant quarry, and set, even with greatest skill, in a new home. These are not the product of any foreign studio, but are again to be removed to grace the hills or grounds of some grandee, or to interest the curious visitor of some museum, but they are cut from the solid rock of the earth itself, as firmly set as the foundations of the globe. The sculptor who carved these figures meant them to endure for all time as memorials of the people among whom he wrought.

**DIMENSIONS OF SCULPTURES.**

The body of each lion is thirty-eight inches in length, and the broad, flat tail, which stretches straight back, reaches thirty-two inches more, making almost six feet in all. Each is about two and a half feet wide, with tails eight inches wide, and the distance between them is about one foot. They face directly toward the east, a fact no doubt having symbolic significance. Until a few years since these images were in perfect preservation. My guide said that he remembered them as they were fourteen or fifteen years before, and they were then entirely unharmed, but since that time, ignorant bedouins, finding rocks in the vicinity, have often used this enclosure a resting place at night, and have required the hospitality thus extended to them by the ancient genius of the land by wanton attempts to destroy these wonderful relics of older civilization. With rude blows they have smashed the heads of the lions until they are much battered and the faces thus all destroyed. "Little as we know of their origin, there can be no doubt that they were great fetiches, comparable to the stone and the sacred order of hunters among the ancient Pueblos, and even to this day this home-ward of Cochiti makes pilgrimages to the site, although the way is long and difficult, before starting on important expeditions in search of deer and other game, in order to insure success in the chase. "Taken altogether, we may say without exaggeration that these lions constitute the most important and interesting relics of antiquity within the whole of New Mexico, and perhaps of the entire States. No other specimens of sculpture of like size are to be found."

## **KEEL OF FIRST AMERICAN VESSEL LAID 297 YEARS AGO**

**Historic "Virginia" Was Built by Sir George Popham's Colony at Mouth of Kennebec River.**

## **REPUBLICAN SPECIAL.**

Boston, Dec. 31.—It was 297 years ago this present month that the keel of America's first vessel was laid, it being the little ship Virginia, built by members of Sir George Popham's colony at the mouth of the Kennebec River.

In comparison with the mighty five and six masted steamers launched from the yards during the past years, it was a tiny craft, scarcely more than a fishing smack in size.

It was in 1607 that a party of 120 persons landed at Popham from the two ships of God and the Mary and John. The former was under command of Sir George Popham, brother of Sir John Popham, then Chief Justice of England. The latter was under command of Captain Gilbert. These colonists landed on the peninsula of Safford, near what is now Popham Beach, where they planned a settlement on August 20, 1607.

They laid out a town and built houses and a storehouse, and within five weeks, while the ditch about it was 25 feet in width, the ditch was about forty feet long and 16 feet high, with a flag pole on top.

During the winter Popham died and Captain Gilbert took charge. Some of the colonists commenced to think about returning to England, and during that winter the keel of the Virginia was stretched. She was a small craft of about thirty tons, and was continued on her at intervals until the following October, when she was launched. Her master, Captain Gilbert, then sailed for London, and the shipyard was on the north shore of the colony, now designated as Popham Beach.

Later she was used as a freight and passenger carrier between London and Jamestown, and as a good business. The records of that time state she was a handsome craft, but it is doubtful whether she would compare very favorably with the many beauties now built upon the Kennebec.

## **READING ROOMS FOR BLIND.**

**Brooklyn Public Library to Provide Raised Type Books.**

**REPUBLICAN SPECIAL.**

New York, Dec. 31.—At the last meeting of the Board of Trustees of the Brooklyn Public Library a resolution was passed providing for the establishment of reading-rooms for the blind. It was also determined that at all branch libraries standard literature printed in raised type suitable for finger tracing be those deposited on the shelves that might be brought to sight, should be acquired and kept in stock. Arrangements were made to immediately install a blind branch in the Montague Street Library, that being the most centrally situated.

Should the experiment prove successful, then it is the intention of the trustees to set apart shelves in all libraries under their control for books exclusively for the use of the blind.

Trustee Andrew D. Baird, who introduced the novel notion, spoke eloquently on the pleasure that might be brought to hundreds of sightless persons by placing at their disposal a means to become familiar with the best works of the best writers at no cost to the readers. He told how the public libraries might make life brighter for the afflicted, and he suggested that a separate reading-room for such should be an established institution in all public libraries.

The suggestion was favorably received, and at the next meeting of the board a motion to appropriate money for the maintenance and furnishing of such "blind reading-rooms" will be offered and undoubtedly carried.